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## THE DECORATOR AND FURNISHER.

much of the work will depend, while the habits of exactitude acquired in modeling will stand the workman in good stead while carving in the wood. In the clay, the hair will call for much attention, the lines of which should be broken and irregular, and here the copper wire tools will be found exceedingly useful, as the appearance of waviness is rather difficult to acquire, the first result of the amateur usually resulting in a stringy set of streaks. If preferred, the pupils of the eyes may be marked by striking a couple of small circles with the compasses or a piece of small tube, though the pupils are not struck, as a rule, unless the bust, mask or group refers to a modern day portrait or subject—those copied from the classical periods being generally left blank.

With those few instructions and plenty of practice—upon which, for the beginner particularly, I must strongly insist—the would be wood carver should master the preliminary task, and I would impress upon the worker the necessity of keeping his tools thoroughly clean, his clay well moist, and with his work, covered up with a wet cloth, whenever he should not be at work upon it. With this closing injunction, I shall quit the necessary subject of modeling, and in my next commence that of Wood Carving proper, proceeding with preliminary studies.

### OLD LONDON.

**I** CONOCLASTIC as we Americans may be and prone to ignore the claims of antiquity and the antique, we have yet a vein of romance in our character and succumb readily to whatever may turn our minds to romantic thoughts. Our disposition to replace the old with the new comes from our realization that the new meets our requirements much more fully than the old, rather than from any disposition to destroy, and when we come into direct contact with a remnant of an earlier century we admire and enjoy it.

The by gone days of London and Paris are especially interesting to us, for one reason that the modern cities are well known to Americans generally, and for the other reason that their history as cities is more familiar to the majority of our people than that of any other of the large cities of the world.

This interest of ours in such reminiscences is illustrated by the success of the Olde London Street, which was constructed a few months ago in New York, and reproduces, behind a front wall showing Bishopsgate to the life, some of the most prominent of early London houses, houses that have earned distinction either by their own constructive attractiveness, by incidents that occurred in their existence, or by the celebrity of the persons who lived in them. There is the house of Isaac Walton, who has done so much to endanger the life of fish and add to the enjoyment of the angler, who found an esthetic phase to hook and line; near it is Grub Street, a congregation of cheap restaurants, where old Dr. Johnson, partly from necessity and largely from choice, found the means of economically gratifying his enormous appetite; the East India House looks as it did when Charles Lamb made his living in it grinding his brilliant intellect on the rough edges of ledgers and the like; the Devil's Tavern is as "Rare Ben Jonson" found it, and wherein he and his merry companions, Shakespeare among them, made half the witticisms that pass current to-day as novelties; there is the Gunpowder Plot House, sombre and suggestive of conspiracy; the Falcon Tavern, and the favorite resort of Shakespeare, where he no doubt found many opportunities to "drown his sorrow;" Sir Richard Whittington's house, and that of Oliver Cromwell, besides such a host of other interesting things are here, that one visit can hardly suffice to see them all.

### A BEAUTIFUL PRIZE CUP.

**T**HE illustration which we give of the beautiful cup just made by the Meriden Britannia Company in a measure fails to represent it, for the reason that the rich combinations of metallic colors can not be reproduced in a black and white sketch, but aside from this our artist has succeeded in making a very happy likeness. The cup proper stands thirty-six inches high, or with the pedestal, forty-eight. The elaborate cover alone is over twenty-three inches high, and the diameter of the bowl eighteen inches, increased to twenty-four inches if the handles are included. It rests upon four open-work feet of silver and gold, wrought out in a design somewhat Egyptian in character. The base of silver is bordered with a fluting of bright gold, giving a very deep rich effect to this part.

The burnished silver stem has applied upon each side laurel wreaths of dead gold and in front a circular medallion in which is a photograph of the donor, Mr. Richard K. Fox. Upon the upper border of a somewhat shallow bowl and surrounding its entire circumference, is a representation of a harbor view. This is in low relief and one of the artistic features of the piece. Here are seen numerous yachts and other sea craft, each with hulls of gold and sails of silver, standing out against a golden

sky. Upon the shore are crowded the buildings of a large city, represented in oxydized work, and forming a luxurious contrast with the silver and gold which predominate in other portions of the scene.

The lower edge of the cover is bordered with a gold ornamentation resembling a style of work very popular during the seventeenth century, and designated by the artists of that period as "egg and tongue" decoration. Above this rises a dome of burnished silver, ornamented upon each side with a design of silver satin-work, relieved with engravings in gold of foliage, etc. Between these designs and in front of the dome is an engraved representation of a spirited single scull race, showing the finish and in the background a vast number of spectators upon the grand stand. This engraving is one of the finest and most realistic pieces of workmanship we have ever seen in metal. On either side of the dome and occupying a small platform are statuettes of oarsmen holding a boat-hook in the right hand. The flesh of these figures is represented in bronze silver, like the color which exposure to the sun gives to the human skin. The rowing costumes are of a dark reddish color, the hose of deep gold and the shoes oxydized black. Above the dome is another border of gold matching the one below. The top which rises from this part is vase shaped and of burnished silver. On either side protrudes the head of a fox of dead gold and a little above these upon the front and back are golden oars and American flags, showing the colors, crossed and held by laurel wreaths of gold. The whole is surmounted with a statuette of a fox in gold upon a burnished silver platform. The pedestal is of steel-finish, relieved with bands of gold.



PRIZE CUP, MADE BY THE MERIDEN BRITANNIA CO.